***Class Information***

Teacher: Mr. Ross

Room: High School Room 122 (Band Room)

Class Period: 6th Period

***Class Materials***

Students will be provided with the following textbooks:

1. *The Musician’s Guide To Theory And Analysis (3rd Edition) (to be returned)*
2. *Alfred’s Essentials of Music Theory Complete (to keep)*

Students must provide the following materials:

1. Two-inch 3-ring binder with dividers
	1. Staff paper (provided) and notebook paper for taking notes
	2. Homework to be handed in
	3. Homework already graded
	4. Sight-Singing examples
	5. Composition Exercises
	6. Study guides for AP Exam
	7. Returned quizzes and tests
2. Loose-leaf notebook paper (at least 50 sheets)
3. Pencils

***Course Overview***

Students in AP Music Theory will be introduced to the basic elements of music, the fundamentals of composition, and the construction of music. Significant emphasis is placed on the rules of music theory and composition, ear training, sight-singing, and analysis. The course is designed both for students preparing for a career in music as well as those who desire to further their individual knowledge for personal enrichment.

AP Music Theory is a spiral curriculum based on a combination of content and skill. In this class, each new concept is built on mastery of the previous one. Think of music theory as a math course: without the skill of multiplication or addition, algebra would not be possible. These units are designed to scaffold the information from fundamental to advanced in increasingly complex steps. If there is a concept you do not understand, it is very important to ask for help or clarification.

This course is rigorous and there will be homework every night. Music theory is a skill that is developed slowly and methodically. You must hand in all homework assignments to pass the class. All who take the class are expected to take the AP Music Theory Exam in May. Singing is a crucial component of AP Music Theory and will be tested on the AP Music Theory Exam. You will be expected to sing almost every day in class.

***Course Objectives***

 General Course Content

 At the end of the course, students should be able to:

1. Notate pitch and rhythm in accordance with standard notation practices.
2. Identify and notate pitch in treble, bass, and moveable C clefs.
3. Write, sing, and play major scales and all three forms of minor scales.
4. Recognize by ear and by sight all intervals within an octave.
5. Use the basic rules that govern music composition.
6. Harmonize a melody with appropriate chords using good voice leading.
7. Analyze the chords of a musical composition by number and letter name.
8. Transpose a composition from one key to another.
9. Express musical ideas by composing and arranging.
10. Understand and recognize basic musical forms.
11. Write simple rhythmic, melodic, and harmonic dictation.

 Expanded Course Content

1. Define and identify common tempo and expression markings.
2. Notate, hear, and identify simple and compound meters.
3. Notate, hear, and identify the following scales: chromatic, major, natural minor, harmonic minor and melodic minor, whole tone and pentatonic.
4. Name and recognize all scale-degree terms: tonic, supertonic, mediant, subdominant, dominant, submediant, subtonic, leading tone.
5. Notate, hear, and identify the following modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian and Aeolian.
6. Notate, hear, and identify triads, including inversions.
7. Notate, hear, and identify authentic, plagal, half, and deceptive cadences in major and minor tonalities.
8. Detect pitch and rhythm errors in written music from given aural excerpts.
9. Notate a melody from dictation, six to twelve measures long, in a major or minor key, mostly diatonic pitches, simple or compound time, in three to four repetitions.
10. Sight-sing a melody, four to eight measures long, major or minor tonality, simple or compound time, using solfege.
11. Notate and analyze simple two-part counterpoint in from the Common Practice period.
12. Realize a figured bass according to the rules of eighteenth-century chorale style, major or minor key, using any or all of the following devices: diatonic triad, seventh chords, inversions, nonchord tones, and secondary-dominant chords.
13. Analyze a four-part chorale style piece using Roman and Arabic numerals to represent chords and their inversions.
14. Notate, hear, and identify the following nonchord tones: passing tone, neighboring tone, anticipation, suspension, appoggiatura, escape tone and pedal tone.
15. Notate the soprano and bass pitches and the Roman and Arabic numeral analysis of a harmonic dictation, eighteenth-century chorale style, seventh chords, secondary dominants, four to eight measures in length, major or minor key in three to four repetitions.
16. Compose a melody or expand motive six to twelve measures in length, given specific directions about key, mode, phrasing, rhythm, and harmonic language.
17. Harmonize a four to twelve measure melody by composing a bass line with chords and/or chord symbols, given specific directions about key, modes, phrasing, rhythmic and harmonic language.
18. Identify aurally and/or visually the following: modulation, transposition, melodic and harmonic rhythm, sequence, imitation, ostinato, augmentation, diminution, inversion, retrograde, and fragmentation.
19. Identify aurally and visually the following common musical forms: binary, rounded binary, ternary, compound ternary, and rondo.

***Other Resources***

*The Musician’s Guide to Theory and Analysis Anthology (Clendenning)*

*A New Approach to Sight-Singing (Berkowitz)*

***Technology Resources***

Aural skills practice: [www.musictheory.net](http://www.musictheory.net)

Free subscription to music notation software: [www.noteflight.com](http://www.noteflight.com)

Jose Rodriguez Alvira’s aural and written tutorials, exercises, and articles: [www.teoria.com](http://www.teoria.com)

Music theory fundamentals workbooks: [www.gmajormusictheory.org](http://www.gmajormusictheory.org)

Ricci Adams’s interactive tutorials: [www.musictheory.net](http://www.musictheory.net)

Surmani, Andrew, Karen Farnum Surmani, and Morton Manus. *Essentials of Music*

 *Theory: Ear Training*  CDs 1 and 2. Van Nuys, California: Alfred Publishing Co, Inc., 1999.

***Course Planner***

Generally speaking, we will use *Alfred’s Essentials of Music Theory* during the first nine weeks of the course. This text presents the fundamentals of music theory in a straightforward, clear manner that students can easily grasp and understand. The ear training exercises are presented in a very thoughtful sequential manner, greatly easing students into the challenging task of analyzing and notating what they hear. Once the students have completed this introductory material, they have much greater success digesting the technical language presented in the *Musician’s Guide To Theory and Analysis* text.

The outline provided below may be adjusted to accommodate the level of mastery in the class. Written homework, reading assignments and/or aural skills exercises will be distributed on a weekly basis, allowing students the flexibility to complete work in a time frame meeting not only the demands of the course but accommodating their individual needs as well.

The following abbreviations refer to the texts listed in the outline below:

* *Alfred’s Essentials of Music Theory*: AEMT
* *Musician’s Guide to Theory and Analysis*: MGTA
* *A New Approach to Sight-Singing*: SS
* *Worksheet*: WS

**DUE TO THE NATURE OF OUR SCHOOL SCHEDULE AT THE START OF THE 2020-2021 SCHOOL YEAR, A MONTHLY SCHEDULE WILL BE DISTRIBUTED WHICH WILL OUTLINE THE COURSEWORK.**

***Teaching Strategies***

The study of music theory requires daily practice and drill in order to develop and refine one’s own individual ability. Structured, consistent practice will allow students the opportunity to sharpen both their ear training accuracy and analysis recognition. At the beginning of each quarter, students receive an outline of content and assignments for that period of time. Generally, students can expect to have a quiz (written and/or aural) each week as well as three to four homework assignments to complete. Additionally, there is one major project and several tests to complete each quarter. This information affords students a clear understanding of expectations in order to be most successful in the course.

Every attempt is made to incorporate ear training into every lesson. Generally, class begins with a sight-singing exercise, dictation example, or aural identification with the focus of the work related to the content of that week. It is expected that students practice these exercises on a regular basis outside of the classroom (10 – 15 minutes daily) in order to fully develop their aural skills.

New content is mainly introduced at the beginning of the week, allowing for the remainder of the time to be spent on drill, clarification and mastery. There is a significant emphasis placed on developing a rich vocabulary of musical terms so students not only fully comprehend questions posed to them, but so they may also accurately express their thoughts and ideas. I have found it most helpful to provide guided reading outlines for students to familiarize themselves with the content, followed by lecture/direct instruction to introduce new material and an opportunity for students to practice the skill in class. A typical week would be as follows:

* Day 1
	+ Ear training exercise begins class.
	+ Students have read a chapter in the text and completed the guided reading outline. They are ready to discuss the material in class.
	+ Teacher provides direct instruction (lecture) over material from the chapter, including practice examples for students to complete in class.
	+ Homework is assigned.
* Day 2
	+ Ear training exercises begin class.
	+ Homework (check for completion)
	+ Go over homework in class; reteach where necessary.
	+ Examine musical example of new content in context.
	+ Homework is assigned.
* Day 3
	+ Ear training exercises begin class.
	+ Homework (collect and check for accuracy)
	+ Practice activities in class, including studying musical examples, solving problems on the board or group activities.
	+ Homework is assigned.
* Day 4
	+ Ear training exercises begin class.
	+ Return homework from previous day – clarify where necessary.
	+ Homework (check for completion) and go over in class; clarify where necessary.
	+ Prepare for quiz.
* Day 5
	+ Quiz
	+ Begin reading next chapter and completing guided reading outline.

Finally, while instruction and work focused on developing specific skills is critical to success in the course, students tend to be most engaged when they have the opportunity to apply their knowledge in a creative, artistic way. Consequently, we will use composition as a means by which students can demonstrate their understanding of concepts in a more personalized way. Whenever possible, I will strive to include practice activities and assessments to incorporate this aspect of music theory.

***Student Evaluation***

I believe consistent evaluation of student work keeps me informed of each student’s mastery of the content in the course. Therefore, I rely heavily on consistent formative assessments as the foundation of student evaluation, with perhaps only three or four summative assessments per quarter. In AP Music Theory, a student’s grade is given on a weighted scale based on the following:

* 20%: Semester and Final Exams
* 40%: Formative Assessments

This includes practice work with the content, including all homework assignments, classwork, quizzes, ear-training and sight-singing practice. The majority of student assignments fall into this category.

* 40%: Summative Assessments

This includes all assignments meant to measure mastery of the material, including end of unit tests, harmonization projects, analysis projects and composition projects. There are generally three to four assignments in this category each grading period.